

FOREIGN ARCHITECTURAL AND COL-  
LATERAL INTELLIGENCE.

*The Building of a Stone Bridge over the Rhine at Maynz.*—The exertions which France has made, of late, to develop her system of communication, be it by the way of roads or canals, are leading to a proportionate exertion on the other side of the Rhine; and the necessity of a west-easterly communication, uniting Paris with the interior of Germany, is every day more felt. For this purpose, a permanent bridge over the Rhine (be it at Mannheim or Maynz) is of absolute necessity; and the plan lately laid before the common council of the latter city by Mr. Becker, painter to the court of Darmstadt, seems to be one corresponding with, and adequate to, its purpose. It is to be of stone. The arches to be of a height permitting the passing of steam and even sailing boats. Another difficulty is the necessary passing of the railway over it. This, Mr. Becker intends to accomplish by suspending a wooden framework on the upper part of the stone pillars (of which there will be twenty-eight), while the upper arching of the bridge would serve for the general traffic. The bridge would lead from the Weisenau-Lager, one mile above the city, to the left corner of the Maynz embouchure. By this position, several advantages would be accomplished. The arches, being nearly on a level with the hill near the Weisenau-Lager, would not impede either navigation or raftage (*Flosserey*); they would, moreover, not be subject to the drifting of the Maynz ice in the spring season. If the foundations of the pillars were to be laid in the same way, as has been done in the Lagoon-bridge at Venice, each pillar, with the vaulting, could be made at about 50,000*fr.* (5,000*l.*) If the wooden structure of the railway and the suspending apparatus (*Hängewerk*) be estimated at 300,000*fr.*, the whole bridge, with its twenty-eight pillars, would cause an expense of about two millions of florins. But as the tolls and other dues of the present *pontoon* bridge at Maynz even, yield 80,000*fr.*, which is the 4 per cent. interest of the above sum, the advantages of a stone bridge would much increase this revenue, in which calculation the increase of traffic by this centre of the East-Western rail line is not to be lost sight of. The costs are proposed to be divided in equal parts, between the Hesse Darmstadt government, the municipality of Maynz, the German League at Frankfurt, and the West-Eastern Railway Company.

*The two Holbeins.*—The late exhibition of the Munich Art-Union has been graced by the marble bust of H. Holbein, jun., made by Lassow. It has been modelled after an original design which exists at Basel, and exhibits a great degree of care and fineness of execution. Holbein is represented in the garb of his times, the head covered with the mediæval German *Barret*. It represents the artist quite as a juvenile—and this with perfect consistency, as no one (if we except Lukas of Leyden, as a copper-plate engraver), has earned so early, at the age of fourteen, the laurels of a complete mastership in art. The bust is destined for the picture gallery of Augsburg, where the finest specimens of his art are preserved.—It is the same city also, which intends to erect a bronze statue to Hans Holbein, the father.

*Monument to Rembrandt.*—A colossal statue of this great painter, modelled by T. Roijer, is to be erected at Amsterdam. For the sake of facilitating the raising of funds, an art-album is to be published, to which the first Netherlands and Belgian artists are contributing, amongst them Keyser, Gudin, Lapito, Calomme, and others.

*The New Pinakotheca of Munich.*—It is known to most readers, that H. M. the King—besides the Pinakotheca, destined for works of the old masters, has resolved on one for those of Young Europe, as it may be now termed. The following pictures belonging to this new institution were exhibited by the Art-Union during last month:—"The Blind Singer," by F. de Bruckeleer—a *pendant*, probably, to our blind fiddler, is much praised. The picture of the "Pontine Swamps," by Achenbach, of Düsseldorf, is painted with forcible colours, and a vivid seizing of Italian scenery. Here we see the luxuriant herbage and forests of the Campagna di Roma, the distant sea, while two wild buffaloes break brushing through the wild scenery. A landscape of Hildebrandt, of Berlin, deserves equal

praise—exhibiting a view of distant countries, a rocky sea-shore, on which a host of sturdy penguins have congregated. *La Vigna d'Olivano*, of the late talented Koch, may conclude our list—although pictures of Jacquard, P. von Schendel, Venneman, and other Dutch masters are a striking proof, that foreign talent is also fostered by the Munich art-world. There is also an architectural picture by Leo Von Klenze to be adverted to. It shows the Acropolis of Athens, represented at the period when Paul preached the Gospel there. The archæological detail, which Mr. K. has infused in his work, deserves every praise. The prospects of the Munich Pantheon of modern art are encouraging.

BUILDERS ON THEIR OWN LAND LIABLE  
TO THE BANKRUPT LAWS.

MR. EDITOR.—On reading the notice in your paper, April 3rd, under the head of "Building and Bankruptcy," I think the case is not so clearly stated as it might have been for the benefit of most of your readers.

The meeting was held under a fiat sued out by Mr. Sloper, a painter and decorator, against Mr. Stewart, the builder of the Royal Crescent, Shepherd's-bush Market, and other streets at Notting-hill, and was for the purpose of opposing a previous adjudication. Mr. Lawrence argued that any gentleman was at full liberty to build on his own estate without being liable to the bankrupt laws, and if he, Mr. Stewart, was liable to the bankrupt laws, the Marquis of Westminster, the Marquis of Bute and others were equally liable.

Mr. Duncan, who appeared in support of the fiat, stated these gentlemen and Mr. Stewart's case were very different; as they built on land inherited from their forefathers and their own freehold, and Mr. Stewart's land was taken on building leases, with the view of building houses with intent to make a living by selling or letting, as is the usual custom of all speculating builders.

His honour stated he could not at once decide, and must take time to consider before he could withdraw the fiat.

It may perhaps be for the benefit of your readers, to here state the law on this point. It is this: any person has a right to build on his own freehold for the purpose of improving the property. If any one shall take land on building leases, and erect houses thereon with intent to sell or let for hire, the party is liable to the bankrupt laws: this then is Mr. Stewart's case.

Now, Mr. Editor, as this is a matter of very great consequence to most of your readers, I beg to say, that if Mr. Stewart is not amenable to the bankrupt laws, I consider the laws very defective, and it is high time to alter them, as it would appear to any reasonable man that they hold out a premium for any species of improper dealing. Any one who is inclined may give up his profession or trade, take a piece of land at a ground rent, get some unfortunate man to build piece-work, or he may employ journeymen to labour, or do the whole by contract, and get as far in debt for materials as creditors will allow him; and when his plans are ripe he can mortgage the property to his friends and go out of the way of his creditors and call himself a gentleman, whom the bankrupt laws cannot touch, and enjoy the produce of the creditors' labour and money.

I am, Sir, &c.,

A CONSTANT READER AND A CREDITOR.  
April 5th, 1847.

This case having excited considerable interest, and indeed, turning on a question of much importance, we give Mr. Commissioner Fonblanque's judgment as reported in the *Morning Advertiser*. His honour said, "that the question in this case was, as to whether a person who bought land, or took it on lease, and himself built houses upon it, and sold or let the same, came under the denomination of a builder, and was subject to the bankrupt laws? As the law formerly stood it was quite clear that, for a man to build on his own land and sell, in any form, it would be necessary to prove that he did not come within the meaning of the bankruptcy laws, the persons so intended being those who dealt in commodities, and buying and selling. It was afterwards extended to a

dealer in money, and there it rested for a long period, until a question arose in the case of 'Parker and Wells' a brickmaker; and the Court of Common Pleas decided that such a person making bricks upon his own land was not a trader. This was reversed by Lord Mansfield in the Court of Queen's Bench, and afterwards sent to the House of Lords. The legislature had considered the bankrupt laws, and a number of denominations which would not come under a general description were introduced *ex nomine*, and amongst the number builders were introduced, but not brickmakers. His honour then referred to a very lengthened judgment, in the case of Sutton and Whealy, 7 East; upon the concluding remarks of which it must be considered that the *rational* of the bankrupt laws rested. Though the statute of the 6th Geo. 4, did not include brickmakers, yet the words 'workmanship of goods and commodities,' were considered to involve brickmakers. The question was mooted before Lord Lyndhurst, and again it was held that a brickmaker on his own land was not a trader subject to the bankrupt law, but there was a passage in his reasoning, bearing very strongly upon the present case. Speculation, continued his honour, increased, and the question of speculative builders had been raised, and it was known that they went on upon leases, getting credit on mortgage, selling the lease as soon as the house was covered, and then with that money going into the market again. He was of opinion that Mr. Stewart came within the denomination of a person against whom the bankrupt law was intended to prevail, and he (the commissioner), could find no cases to the contrary. In the cases of the Duke of Northumberland, the Marquis of Westminster, or a Duke of Bedford, if building speculation were intended, Mr. Cubitt or Mr. Peto would be employed, and against them the timber-dealer, the brick-maker, or the ironmonger, would have their remedy; but not so in the present case; and if in the present case it was required, he (the commissioner) would draw the distinction between a letting for hire and a letting for rent. He was of opinion that Stewart was a bankrupt within the meaning of the Act of Parliament."

At a subsequent meeting, the proof of the act of bankruptcy was proceeded with, and it was shewn that Mr. Stewart had been denied from his place of residence, and that he had gone abroad and remained there, being in a state of pecuniary embarrassment.

The commissioner said that he should consider this an act of bankruptcy, unless Mr. Lawrence shewed that Mr. Stewart went there in consequence of the ill-health of his wife, or any such state of things.

Mr. Stewart was then declared bankrupt.

EXHIBITION OF MODERN WORKS OF  
ART IN THE LOUVRE.

OVER more the noble works of the old masters gathered together in the Louvre, at Paris, are covered over with the productions of the modern school, and so of course become closed to all visitors for a considerable period of time. If this were done in England, our art-loving neighbours would shrug their shoulders, look contemptuous, and whisper "shopkeepers."

The works exhibited consist of 2,321, being little more than half of those sent in; the number of which exceeded 4,500. They are divided as follows:—Paintings, miniatures, water-coloured drawings, &c., 2,010; sculpture, 168; architecture, 20; engravings, 95; and lithographic prints, 24. We find the names of Horace Vernet, Delacroix, Roqueplan, and others of eminence, in the list; but Ary Scheffer, Decamps, Meissonnier, and some others, have determined not to submit their productions to the decision of the jury appointed to decide the question of their admission or rejection.

"A Roman Orgie," by Couture; "A Trait from the life of St. Lawrence," by Briset; "The Favourite of the Harem," by E. Delacroix; "Four o'clock, or Turn Out at the Saloon," by Biard; are amongst the pictures well spoken of.

Robert Fleury has a masterly work, representing a scene in the life of Galileo, and Horace Vernet a "Judith."